

Pennsylvania Association of Numismatists



CLARION

VOLUME 10, no. 1 (issue no. 32)

MARCH, 1993



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(See Story on Page 10.)



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President's Message

Current news in this "Year of the Rooster" includes a change in the Federal administration...civil wars...relief to Somalia, etc....but numismatics rolls along at its slow, determined pace. As for your State Association, PAN, we'll strive to make 1993 a rewarding year for all of our members.



As your new President, my first duty is to thank all who supported Wayne Homren over the past two years. Our coin show at Pittsburgh's Lawrence Convention Center was a great event, run by professionals, for **you**. We have many dedicated workers, but we can certainly use more. For example, collectors and clubs in northern PA are missing from our rolls. Why? We have heard a few comments that our annual show shouldn't be so far west as Pittsburgh. Actually, we've had our show in eastern parts of PA four times -- even though PAN is a relatively young organization. We'll continue to travel to different regions if we have positive support from those regions.

Occasionally, I am asked, "Why do we have or need a State Association?" The answer is simple: "Why not!" We are just a group of collectors with a mutual interest in a hobby called NUMISMATICS. Our sole purpose is to promote and enjoy the hobby by supporting a yearly gathering (or Convention), to discuss recent events, exchange ideas and information, exhibit our specialties, and perhaps pick up a few items for our collections. Our dues: just \$10 -- a small fee to support the forward movement of PA numismatics. Of course, we also print this periodical, **THE CLARION**. The mailing of this issue is unusually large because it's being sent to some 200 visitors at our last Convention who expressed an interest in PAN.

We members of PAN believe we have a progressive organization and maybe we're right. For example, we were having contests between regions, at our Conventions, long before ANA conceived its well-publicized Jeopardy contest. Actually, the coin clubs in Central Pennsylvania were engaged in similar activities in the '70s. PAN was also instrumental in attacking the PA sales tax issue in the late '80s. Although the full legislature didn't vote on it, we gained a moral victory -- the House Finance Committee did vote to remove the sales tax from numismatic items. Aside from such causes, we do have fun!

On a personal note: I am again a candidate for the Board of the American Numismatic Association...and I'm asking all the ANA member clubs and individual ANA members for your support. First, I need to be nominated. This requires a short note to ANA headquarters stating that you (or your club) submit my name as a candidate for the Board. Five individuals and five coin club nominations are needed -- not many, but of course, more is better. I understand the names of nominating coin clubs will be listed in the ANA magazine, **The Numismatist**. I can supply you with the necessary form by writing me at P.O. Box 71, Smoketown, PA 17576.

Perhaps some of you have followed the exploits of J.S.G. Boggs, the artist (See the story in this issue), who is being hounded once again by our Treasury Department. Your expression of support for his artistry can be directed to the new U.S. Secretary of the Treasury, Lloyd Bentsen. To me, this rings of the century-old absurdity of the Treasury directive to the United States Glass Co. in Wheeling, W.V., to stop making coin glass because it was reproducing U.S. coin designs in glass -- a practice the government agency termed as "counterfeiting."

With the new year, a call for dues is appropriate and necessary, for we cannot live simply by the payment of dealer tables at our shows. Please forward your \$10 dues to P.O. Box 144, Pittsburgh, PA 15230. Incidentally, we currently need a volunteer to act as our Membership Chairman.

Enclosed with this issue is a card listing coin show dates in the Central Pennsylvania area. Just fold it on the dotted lines to carry it in your wallet. On the 1993 calendar, the dots indicate coin show dates. Why not take a drive to visit one of the shows listed in the calendar?

Also in this issue is a new puzzle developed by our own "Puzzle Wizard," James Hebel, Jr. Just follow the directions. You're welcome to send us your own brain-teasers for publication in **THE CLARION**? We'd also be happy to have any news items or numismatic-related articles that might be of interest to our membership. Perhaps we can develop a competition and award prizes, as is done in several other state associations.

The next PAN meeting is scheduled at the Central Pa. Numismatic Assn. Show, in Lancaster, Saturday, April 3, to review plans for our October Convention. You're welcome to attend.

John R. Eshbach
Lancaster, PA

NUMISMATIC WORD MATH

HOW TO SOLVE: Start with the first word; add to it the letters of the second word; then, add or subtract the letters of the following words, as directed. Total the remaining letters...and unscramble them to find a word associated with numismatics. (In this issue, we start with a relatively easy one.)

BRIEF + THOUGHT + GOVERNOR - VENT - FOUR
+ CLARITY - ORAL + CATCH - HITCH + EAST
- GREAT - TIC - SAY =

— — — — — — — —

by Dick Duncan

Five years ago, a series of articles in **The New Yorker** magazine detailed the story of a remarkable artist, J. Boggs by name, whose main occupation was the reproduction of paper money. No, he was not a counterfeiter -- although the authorities in several countries claimed he was breaking their counterfeiting laws.

A Genius?

Apparently, he has never become at all wealthy by his "artistry" -- but he's also defeated several attempts to put him behind bars.

His so-called crime actually underlined the question, "What is money ...and what is art?"

Here's his "modus-operandi:" Boggs (an American) would persist in drawing very lifelike single-sided renditions of various national currencies...and then go out and "spend" those drawings -- that is, persuade merchants to accept them, knowingly, at face value, in lieu of cash, as payment for a wide variety of goods and services.

Not "For Sale"

Many "art collectors" were (and are) eager to own such Boggs' artworks, but he made it a rule never to sell them; he only spent them. His idea proved successful enough that he managed to complete thirty-five thousand dollars worth of transactions in two years.

Collectibles

He was careful to retain the receipt from such transactions (showing, for example, that his artwork of a \$20 bill had sold for \$20 in goods and services - but no more than that). Occasionally, however, he would sell the receipt and the change from a particular transaction to a collector (at a substantial markup), which would enable the collector then to track down the recently "spent" drawing and attempt to purchase it.

His place of "spending" might be, for example, a restaurant, where,

after enjoying a hearty meal, he offered as payment one of his signed "works of art" picturing a \$50 bill. Many restaurant owners (or other merchants) would be confused or uncertain of the legality of such a offer ...and would refuse. If so, Boggs would say, "No problem!", and pay the bill with regular money. However, if agreeable, the owner would take Boggs' artwork and give him the difference -- that is, the change for a piece of \$50 artwork minus the cost of a \$27 meal(or whatever its cost).

Increasing in Value!

In the art world, Boggs' art might be compared to renditions of Campbell soup cans -- or other "Pop Art" -- but, in any case, his "masterpieces" definitely seem to increase in value among collectors. As an example, you could collect all items connected with a certain transaction -- the artwork, the item purchased with it, the receipt, the change, and the original "model" of currency on which his artwork was based -- assemble it all in a frame so that the whole transaction was documented...and then offer it at auction. Invariably, the result would bring considerably more at auction than the sum total of its individual parts.

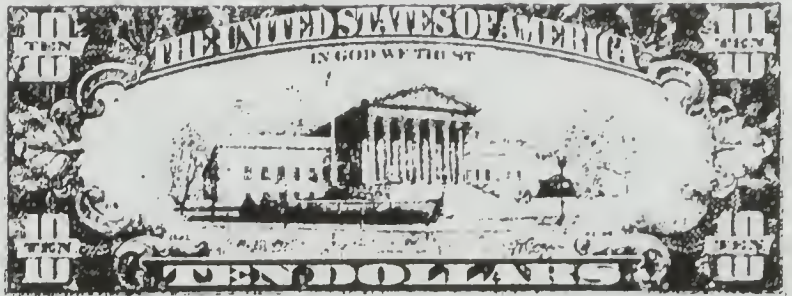
Authorities "Not Amused"

Boggs' activities certainly aroused the attention of banks and government agencies responsible for assuring the value of national currency ...and he was regularly hauled into answer counterfeiting charges. He would righteously contest claims of lawbreaking -- or attempting to defraud the government -- and so far, he has been successful.

A Publicity Game?

In 1987, a British judge instructed a jury that Boggs must be found guilty of "reproducing" Bank of England notes...but it took the jury just 10 minutes to disagree, declaring Boggs was innocent. In 1989, an Australian court not only declared Boggs "not

Here's Boggs' artwork of the back (green) side of a \$10 note -- for which he points out the illustration of the U.S. Supreme Court building is fictional. That is, the back of the official \$10 note really illustrates the U.S. Treasury building.



guilty" of similar charges but also ordered that he be awarded more than \$20,000 as compensation for his being hauled into court, etc.

In this country, in 1991, the Wyoming District U.S. Attorney, after beginning to investigate the many facets of Boggs' "artwork," eventually declared that he would not continue to participate in what he called "the Boggs publicity game." However, the U.S. Secret Service (responsible for policing U.S. treasury problems) held on to 15 of Boggs' artwork bills from that investigation.

Apparently, his continuing success has made Boggs bolder than ever. In January of this year, a documentary film about Boggs was slated for showing in New York City (at the Film Forum).

A Pittsburgh Connection

Perhaps even more amazing, for more than a year, he has been recognized as a Fellow of Art and Ethics at the Center for the Advancement of Applied Ethics of Pittsburgh's Carnegie Mellon University.

In the January 18, 1993 issue of **The New Yorker** magazine, Boggs discussed his life and work with Lawrence Weschler, who discloses that Boggs has "tried to kick the habit" (of his fascination with reproducing money)...but he can't do it!

A Compulsion

"I'll start out on a new tangent -- a series of abstract canvases, for example -- but then someone always comes along and asks me something like, 'Well, what do you think that painting's worth?' and I find myself being drawn right back in. Because what does anybody mean by 'worth'? And how's that different from 'value'? And what, precisely, is it that one values in value? What is good value? The questions lead me on, and before you know it I'm right back in it..."

It seems that Boggs is engaged in a continuing game of brinksmanship, encroaching ever more closely upon that borderline between lawful art and counterfeiting.

"Project Pittsburgh"

This year, he may have reached the limit -- or surpassed it -- in his artistic quest. he has embarked on what he calls, "Project Pittsburgh" -- fashioning an entirely new edition of Boggs bills: new drawings in denominations ranging from one, five, ten, and twenty dollars on up through ten thousand. He laser-copied a million dollars "worth" of these bills, filling a bulging briefcase with them. His plan is to spend them in his usual fashion (getting people to exchange them for goods and services), but he's added a new twist. He plans to encourage anyone

who accepts these bills to keep them in circulation. This time, he's also used the back of the bills - which display an elaborate lacework design around five empty circles. Anyone accepting a bill is supposed to then press his or her thumbprint into one of the empty circles...and the bill would not have completed its intended life cycle until it showed five thumbprints -- having changed hands five times.

"I want others to share in the fascinating experience of trying to get people to accept art as value," he said. "And I, in turn, want to share in my collectors' experiences of trying to track these pieces down."

Agitated Authorities!

However generous and creative his intentions, this latest Boggs plan is, in effect, creating \$5 million worth of purchasing power (\$1 million in notes, each "spent" by five people) out of nothing. Would you say this scheme is likely to light a fire under the Secret Service... and perhaps the I.R.S.? A very likely result.

Last October, Boggs paid a courtesy call on the Pittsburgh office of the Secret Service (he always tries to keep the authorities advised of his plans, so they can't accuse him of dastardly deeds at a later date) ...and they promptly seized whatever they could of his records, books and anything else they believed might be relevant.

Then, in the first week of December, after a story of his plans appeared in a small local newspaper, Boggs was driving his old Nissan pickup truck when suddenly he was surrounded by Pittsburgh police and Secret Service agents. They showed three search warrants -- one for him, one for his home and studio, and one for his Carnegie Mellon office.

Taking him back to his apartment, the lawmen "just tossed the place like

so much salad, says Boggs. "They emptied file cabinets, scattering the contents all over the floor, upended drawers...they were confiscating drawings left and right, and receipts too -- seven years of work." Boggs added that they even "accidentally intentionally broke my glasses -- dropped them on the floor and then ostentatiously stepped on them."

"They left the place a shambles. It'll take me months to even figure out everything they took - let alone to locate anything they left behind."

After that, they did virtually the same at his Carnegie Mellon office. "Where are you hiding the million dollars?" they kept asking. "And of course, I wouldn't tell them," Boggs related.

"You're in big trouble, buddy. Manufacturing counterfeits. Uttering counterfeits," they said. (Uttering means passing them, spending them.) "You're looking at fifteen years and a five-thousand-dollar fine on each count. And you stand a good chance of getting the maximum, because you've been duly warned. Now, where's the million dollars?" Boggs refused to tell, again, saying they didn't have a case or they'd promptly arrest him.

The Secret Service didn't arrest him that afternoon. Nor, in fact, did they arrest him that Saturday evening, when before 400 art fans, Boggs actually displayed his briefcase bulging with the million in Boggs bills. He even taunted the agents in the audience, saying, "Here it is. Go ahead, arrest me. O.K., you're self-conscious. I'll wait for you outside." He did. They did not show up afterwards.

A Continuing Saga

It's not clear exactly what the authorities are up to. Maybe they are simply agitating him, daring him to sue them to get them to stop the harassment -- a suit both sides know would be very expensive in real money for Boggs, and one he'd surely lose.

COIN SHOW CALENDAR

The authorities are close-mouthed about their intentions -- simply stating that this is an ongoing investigation into possible violations of certain sections of the Federal Criminal Code which forbids making "obligations" in the "similitude" of any United States currency.

Harassment...or Trial?

The actions of the Secret Service and the U.S. Attorney for the Pittsburgh District seem to indicate two possibilities: (1) Continuing harassment, hoping that Boggs will finally be driven to give up his currency "artistry" (While trashing his apartment and office, they kept saying, "What's it going to take, Boggs, to make you stop?", and "Will we have to do this to you every week?") -- which seems to raise some First Amendment questions...and perhaps censorship; or (2) They may be gearing up for a major trial, deciding that Boggs has finally gone too far. Perhaps they reason that, even if Boggs is scrupulous in his idea of transparent disclosure - almost 'advertising' that he doesn't intend to break the law - a judge and jury might agree that no one knows how a third or a fourth 'transactor' would behave with 'currency' by Boggs.

A Modern Robin Hood?

"What's driving them so crazy?" was Boggs recent reaction to government actions. "It can't just be the alleged counterfeiting." (He says the amounts of money are insignificant in the everyday money streams.) "No ...it must be the way these bills of mine subvert the whole system, calling into question the very credibility of the country's entire currency. Because what's it all based on? Nothing. Sheer faith."

The Boggs saga continues. We'll try to keep you posted on his latest accomplishments (misdeeds?)...but in the meantime, it seems that Boggs is continuing to circulate his bits of "art" in the Pittsburgh area.

* * * * *

Mar. 13 - York, PA. York Coin Club 32nd Annual Show, Holiday Inn, 334 Arsenal Rd. ((I-83 Exit 9, East)).

Mar. 13,14 - Indiana, PA. Indiana Coin Club 35th Annual Spring Show, Best Western University Inn, 1545 Wayne Ave., Rte. 119 South.

Mar. 20,21 - Scranton, PA. Scranton Coin Club 32nd Annual Spring Show, Lackawanna Station Hotel, 700 Lackawanna Avenue.

Mar. 20,21 - Waynesboro, PA. Waynesboro Coin Club Show, Elks Club, 66 West Main Street.

Mar. 27,28 - Chambersburg, PA. The Friendly Coin Club 33rd Annual Show, Holiday Inn, Exit 5, Rte. I-81.

Mar. 28 - Lionsville, PA. West Chester Coin Club Show, Holiday Inn, Rte. 100, Lionville.

Apr. 3,4 - Lancaster, PA. Central PA. Numismatic Assn. Show, Farm & Home Center, Rte. 72, off Rte. 30.

Apr. 16,17,18 - Ontario, Canada. Ontario Numis. Assn. 31st Show & Convention, College Inn, Stone Rd. & Gordons Guelph.

Apr. 24,25 - Wilkes-Barre, PA. Wyoming Valley Coin Club Show, Bishop Hoban High School, 1595 Penns.Av.

May 1,2 - Hershey, PA. Hershey Coin Club 30th Annual Show, Pa. National Guard Armory, 1720 East Caracas Ave.

Jun. 26 - Lancaster, PA. Red Rose Coin Club Show, Farm & Home Center, Arcadia Rd., off Rte. 72 & Rte. 30.

July 28 - Aug. 1 - Baltimore, MD. American Numismatic Assn. Convention, Baltimore Convention Center.

Oct. 22 - 24 - Pittsburgh, PA. - Pennsylvania Assn. of Numismatists Convention, D. Lawrence Conv. Center.

America's Most Beautiful Coin

By Greg Lyon

As the 20th century dawned, United States coinage suffered from a distinct lack of variety, somewhat similar to what we are experiencing today. The dime, quarter and half dollar featured the "Barber" head, named after its designer U.S. Mint Chief Engraver Charles E. Barber. The nickel displayed another of his works—the Liberty Head design. Although a skilled engraver, the artistry of Barber's work was considered "unimaginative," at best.

The country's gold coinage did not fare much better, as three denominations displayed not only

During a dinner at the White House, in 1906, President Roosevelt asked noted sculptor-engraver, Augustus Saint-Gaudens to create new designs for the cent, eagle and double eagle. Turning away from the Mint staff, Roosevelt's request made Saint-Gaudens the first "outside" engraver to design a U.S. coin.

Although he had designed medallions before, this would be the first venture into numismatic engraving for Saint-Gaudens, who was born in Dublin, Ireland on March 1, 1848. His family moved

The Saint-Gaudens Double Eagle



the same design, but one which had been in circulation for over 60 years by that point. The Coronet type, engraved by Christian Gobrecht in the late 1930s, was still being used on the quarter eagle, half eagle and eagle. Longacre's Liberty Head design on the double eagle provided some variety, but it too had been in circulation for over a half century.

At roughly the same time, in 1901, Theodore Roosevelt assumed the Presidency following the assassination of William McKinley. Unlike other Presidents, Roosevelt took a deep, personal interest in the designs of our coinage, the first to really do so since George Washington. It was his belief that the United States "should issue coinage which would compare in beauty and relief to the hand-hammered issues of Ancient Greece and Rome."

to New York during his infancy.

Saint-Gaudens' artistic studies began at age 13, when he became an apprentice to a cameo cutter in New York. While working as a teen, he studied at Cooper Union and the National Academy of Design at night. He moved to Paris in the late 1860s to study at the famous Ecole des Beaux-Arts. Upon completing his studies, he moved on to Rome before returning to New York in 1875, already a well known sculptor.

It was at this point that Saint-Gaudens completed some of his most famous works, including the Admiral Farragut Monument in New York, the Abraham Lincoln Statue in Chicago's Lincoln Park, and the monument to Robert Shaw, the leader of a black regiment during the Civil War, in Boston. But,

his greatest work is considered to be his memorial to Mrs. Henry Adams in Washington, DC. His works of medallic art displayed his interests in Renaissance art and cameo cutting, which led to his work on the eagle and double eagle.

Saint-Gaudens' proposal for the cent obverse featured a profile of Victory which had originally been designed for the Sherman monument. The reverse showed an eagle in flight, across the rays of the sun. The design for the double eagle paired a full length, winged figure of Liberty wearing an Indian headdress, standing in front of the U.S. Capitol and the rising sun with a proud, perched eagle, clutching arrows and an olive branch in its talons.

The designs were submitted to the president for his approval. Roosevelt liked what he saw, but made several suggestions, which were carried out, for the actual coins. The proposed redesign of the cent was scrapped. Instead, the olive wreath on the bust of Victory was exchanged for a headdress, and used as the obverse for the eagle. The perched eagle, originally intended for the double eagle, was instead used on the eagle.

By the time the designs had been finalized, 1907 had rolled around. Saint-Gaudens' health had begun to fail and he was unable to execute the plaster models and dies for the coins. These tasks were turned over to his assistant, Henry Hering.

The original models featured an ultra-high level of relief, making it appear as though Liberty and the eagle stood out from the fields. Although the design

was artistic, it resulted in numerous problems.—the least being that each coin required nine strikes from a hydraulic press (each exerting 172 tons of pressure) to bring out the full design. Only 22 such coins were struck before a new model was requested of Hering. Two of these examples were later melted. The resulting 20 coins are known today as the extremely high relief version of the Saint-Gaudens double eagle.

A second version, in lower relief, was created which required "only" five strikes from the press. Further modifications were in the works when President Roosevelt ordered that circulation strike begin, as Saint-Gaudens' health began to fail. When told by Chief Engraver Barber that the coins would take too long to strike, Roosevelt responded to "do it, even if it takes all day." Production began in November, 1907. Unfortunately, Saint-Gaudens did not live to see his coins produced—he had died the previous August.

Released into circulation in mid-November, immediate criticism erupted. The coins had a wire edge, the result of metal extruding from between the dies during striking. Additionally, bankers argued that the coins were impractical, since the design extended above the rims and, as a result, the coins would not stack properly. A total of 11,250 high-relief double eagles were struck before production was halted and the mint attempted in vain to recall the coins.

Supplies of the coin were exhausted at banks the

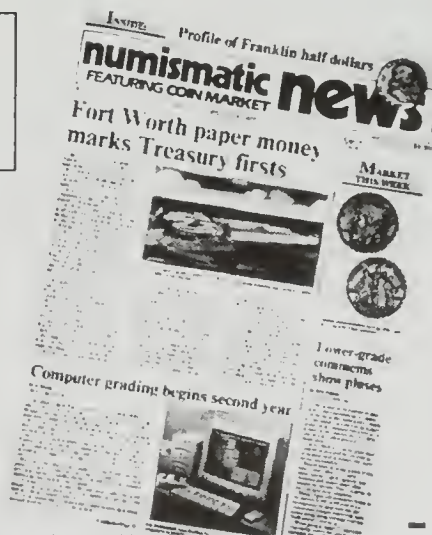
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day they arrived. Many customers purchased their limit of five. When word that no more would be produced and the government wanted as many back as possible, hoarding began. Rumors that the government would pay a premium to reobtain the coins caused values to soar. Within several days, they were selling for up to \$30.

Hering prepared yet another model of the coin in lower relief, this time with an Arabic date. This design was further modified by Chief Engraver Barber to produce a model of flat relief before dies were made. This version finally met with approval from all those involved. The double eagle finally entered circulation for good in late 1907, vastly different from what Saint-Gaudens and Roosevelt had first imagined.

Even after the coin was in circulation, the problems with its design were not over. As the coin was being designed, President Roosevelt ordered the motto "IN GOD WE TRUST" left off of the coin, as he believed it "blasphemous" to place the name of the deity on a coin. The public felt differently and storms of protest were raised over this omission. Congress agreed and, in 1908, ordered the motto to be placed on the coin. The revised design, with the motto located just above the sun on the reverse, entered production late in 1908. Only 527,859 were produced with the motto in 1908, as compared to almost five million without. The design switch led to the production of only 22,000 1908-S with motto double eagles, the lowest mintage of a particular date and mintmark of all the flat relief Saint-Gaudens coins.

The final design change occurred in 1912, as two

stars were added to the obverse, denoting the addition of Arizona and New Mexico to the United States.

During the next 20 years, through WWI and the stock market crash of 1929, the coin remained unchanged and without much controversy. It was the Great Depression, however, which spelt the demise of the Saint-Gaudens double eagle and other gold coins in the United States. Shortly after his inauguration, President Franklin Roosevelt removed the United States from the Gold Standard.

As a result, none of the 445,500 1933 double eagles struck ever reached circulation. Most were melted by the Treasury, although a few escaped. Those coins are considered illegal to own, as they were never officially issued by the government, and are subject to seizure. Never again was a double eagle—nor any other gold coin—struck for circulation in the United States.

Although many people found problems with the Saint-Gaudens double eagle during its design, production and circulation, attitudes have since changed. It has become a favorite of the numismatic community and, with slight modifications, been adopted for use on the American Eagle gold bullion coinage.

Many people—collectors, investors and average citizens alike—appreciate the beauty of the design. Although the final product was vastly different from what he had intended, Theodore Roosevelt's desire to beautify our nation's coinage succeeded, even if only for 26 years. But the legacy of Roosevelt's ideals and Saint-Gaudens' design remains, as many people today consider the Saint-Gaudens double eagle to be "America's most beautiful coin."

Footnotes

Coin World Almanac, Fifth Edition, pg. 315.

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Saint-Gaudens Double Eagle Specifications

Years Minted: 1907 to 1933

Obverse: Liberty standing, left foot resting on a rock, holding a torch in her right hand, and olive branch in her left. U.S. Capitol building in the distance, in lower left. Rising sun in background. "ASG" monogram below date. 46 stars around border (48 stars, 1912 to 1933).

Reverse: Eagle flying to the left, across the rays of the rising sun. "UNITED STATES OF AMERICA," "TWENTY DOLLARS" above. "IN GOD WE TRUST" below (1908 to 1933).

Edge: "E PLURIBUS UNUM," words separated with stars. (One high relief coin known with a plain edge.)

Weight: 33.436 grams

Composition: .900 gold, .100 copper

Diameter: 34 millimeters

Mintages: 22 Extremely High Relief (1907 only)
11,250 High Relief (1907 Only)
69,833,583 Flat Relief (1907-1933)
4,935,301 Without Motto (1907-1908)
64,898,282 With Motto (1908-1933)
445,500 1933 Double Eagles,
Never placed in Circulation

AMERICA'S MOST BEAUTIFUL COIN

The preceding story, by Greg Lyon, was first published in **FUN-Topics**, the official publication of the Florida United Numismatists, Inc. It is reprinted here by permission of the author and the Editor of that fine magazine.

Greg Lyon, a resident of Seattle, Washington, is a Young Numismatist. Involved in numismatics for 14 years, he serves as Editor of the **Young Numismatist Digest**, quarterly newsletter of the Young Numismatists of America. He is currently a student in St. Louis, MO.

Those interested in Florida United Numismatists ("FUN") may write the Secretary of that organization, V. "Ginger" Bryan, at P.O. Box 1527, Gainesville, FL 32602-1527.

* * * * *

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MASON AWARD NOMINEES SOUGHT

The Virginia Numismatic Association is seeking nominations for the 1993 Walt L. Mason, Jr. Award - offered annually since 1990 (and the first winner, in 1990, was our own PAN President, John Eshbach!).

The nominee must be numismatically active within the area generally included in the Middle Atlantic area -- that is, Delaware, Pennsylvania, New Jersey, Maryland, District of Columbia, Virginia and the Carolinas. Nominations should be in letter form, covering the specified award criteria, and anyone may submit a nomination.

All nominations should be submitted to arrive by July 1, 1993 - to Walt Mason Award Committee, P.O.Box 2301, Springfield, VA 22152.

The award was established to honor the memory of one of the most respected numismatists and dealers in the Middle Atlantic area.

MANA OFFICERS FOR 1993-94

At the December annual meeting of the Middle Atlantic Numismatic Association, newly-elected officers for 1993-94 were installed (several of whose names are familiar to us in PAN). The new officers are:

President - Laurese Byrd Katen;
1st Vice-Pres. - John Pryor;
2nd Vice-Pres. - Gerald Kochel;
Treasurer - Walter Miller;
Secretary - Mae Clark. The new Board includes: Tom Sebring, Robert Ruby, John Burns, and Robert Mangels (Mangels was appointed to fill a vacancy on the Board.) Past President Robert W. Ross, III will serve as an Advisor.

With this slate of seasoned workers, MANA looks for a very successful year coming up. We wish them well!

* * * * *

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DEALING IN QUALITY U.S. COINS

WHAT MAKES IT "MONEY," ANYWAY?

by Dick Duncan

Sometimes, it's good to get back to the basics -- considering what money is all about. (Particularly, when someone like J.S.G. Boggs appears to shake up the establishment. See the story on him in this issue entitled, **Artist -- Or Counterfeiter?**)

What Makes Money?

It all started with bartering. That is, the shoemaker needs groceries, so they could trade -- but if the grocer has shoes and, instead, needs a coat, then the three people need a 3-way swap (barter) or else they need some common item of value... so it's a fair exchange all around.

If you raise goats, you could take a goat along to trade at the market -- but something smaller, more portable (and universally acceptable) is useable in more situations.

Folks found silver was very versatile and rare, so lumps of silver -- or gold, which was rarer -- proved a good medium of value. And later, to keep everyone happy (and the trades fairer), it was decided that metal of a known size, shape and design was even better. Thus, people had found a medium of exchange that satisfied the four key properties which money should have:

- 1) It should be handy to carry;
- 2) It should be lasting, and not wear out easily;
- 3) It should be easy to count;
- 4) It should be easy to recognize and thus, difficult to copy or counterfeit.

Value...Real or Accepted

Money must have an agreed-upon value -- and when our country began (as in most countries) every metal coin had a value that was accepted virtually everywhere. That is, a cent contained one cent's worth of copper, the amount of silver in a dime was worth 10 times the cent, etc. Now, in most countries - including ours - metal coins are actually "tokens."

These "tokens" we use are not really worth 1¢, 5¢, 10¢, etc. in metal, but we accept them for their stated value because we have faith in the government that issued them. And of course, paper money is the same.

Amulets...Charms

Sometimes, people collect pretty objects -- a cowrie shell found on the beach, for example -- and save them. Maybe, a thousand years ago, a man finding such a shell bored a hole in it, and used a leather thong to hang it around his neck. Then, if he escaped injury from an attacking animal, others might consider it a lucky shell...and hunt for more of the same. Thus, a charm or "lucky piece" gained value in the eyes of that civilization. And pretty, shiny stones might achieve the same kind of "value."

Cowrie shells such as these were "money" in some ancient countries.



Strange "Moneys"

Most coin collectors have probably heard of the unusual Stone Money of the Island of Yap, one of the Caroline Islands in the Pacific Ocean. Made of limestone, this looks like a millstone, with a size varying from a diameter of a few inches up to 10 or 12 feet across! Its value

stems from the fact that it cannot be found on Yap at all -- but must be imported to that island from the Palau Islands, 400 miles away!



This Yap Islander isn't worried about thieves. His money is heavy!

After being ferried on a raft over the open sea, such stones are carefully chiseled into circular shape and a hole is cut in the middle -- so it can be carried on a pole. If it cracks or splits, the value will drop sharply...and whiteness of the stone as well as its shape can be factors in value, as well.

Book Money

Back in 1572, Spaniards attacked Holland's city of Leyden, effectively cutting it off from the outside world. City officials eventually saw that money was disappearing (many coins undoubtedly being hoarded by nervous citizens), and there seemed to be no way to replenish the money needed for day-to-day transactions.

First, officials called in all silverplate -- but virtually overnight, silver plates, trays and teapots disappeared (hidden away)...so the situation got worse.

Then, someone got the idea to collect all the books of Leyden. The idea was to remove the pages, glue about 8 or 10 of them together, and then stamp the compressed leaves as if they were metal. Someone else said, "But why ruin all those fine books? Why not use plain paper instead?"

"No," said the original idea man, "It wouldn't be the same because then any person could stamp out his own money. The printed pages will baffle anyone trying to counterfeit money."

So, they approved the plan. Without telling anyone why, they collected all of the printed books of Leyden. As planned, they pasted book leaves together and stamped out "money" as if it were made of metal. Then, after the siege was lifted, the "book money" was redeemed in good, hard metal coins...and their library got fine new books to replace those they had destroyed to serve as money.

Fish Hooks...& Knives

If your community is isolated -- on an island such as Yap -- it's understandable that you might pick strange items to serve as money. If it is useful in your mode of living, it is appropriate for trading as money! On Pacific Islands and in the Aleutian Islands of Alaska, fish hooks served as cash. And the better the hook (or prettier), the higher its value.

Chinese knife money, over 2,000 years old, shown next to U.S. 25¢ piece.



In China, about 2,500 years ago, they used money in the shape of a knife -- and these items circulated just as freely and were as acceptable as any gold or silver coins.

They were odd-shaped (somewhat like the old straight razors used by barbers...or your grandfather) and were not sharp -- they just looked like the Chinese knives of that period. Made of bronze, they usually had a ring at the handle end, so you could string them together for easy carrying.

The Origin of "Cash"

Incidentally, the word "cash" came to us from the Chinese. That was the name for copper-alloy coins issued by the Chinese government prior to 1889 -- and that name is still used to refer to certain of their coins -- which, like the old knife money, also have a hole (in the middle - usually square) for easy carrying.

Nails

Iron nails have had value ever since people learned how to work with metal. Such nails had value not simply because of the iron in them, but also because of their usefulness. Some could be used to make shoes, etc., and larger ones were indispensable in building a house (other than a log cabin).

In fact, many pioneers, after deciding to move westward, would intentionally burn down their own houses. Why? To retrieve the hundreds of almost priceless, hand-made nails. They then took these nails with them -- for use in the building of new homes out west.

Later, in the 19th Century, nails were used in our country for small change -- very small change.

Change for a Half-Cent!

As you undoubtedly know, the smallest denomination of coin issued by

the United States was the Half-Cent -- issued from 1793 to 1857. It was almost the size of today's 25¢ piece ..and, in fact, its purchasing value was about the same then, as that of the 25¢ piece, today. You could buy an evening newspaper, for example, with a Half-Cent.

If you needed change from that Half-Cent coin, it would be counted out carefully in iron nails!



U.S. Half-Cent, type issued from 1800 to 1808 -- worth a lot of iron nails to our forefathers!

This article has just touched on a "smattering" of the odd items and shapes of things used as money over the centuries. There are many more!

The Origin of "Money"

In ancient Rome, there was a temple dedicated to the Roman goddess Juno -- and in it was a flock of geese, considered sacred to Juno. One night, the Gauls from the north crept up to attack Rome...but the geese began a racket of squawking - alerting the sleeping Romans, and thus saving the city. In gratitude, the Romans re-dedicated the temple to Juno Moneta - meaning "Juno the Warner." Some time later, this same temple was used as the official mint, and many early Roman coins were struck there.

Our words "mint," "monetary," and "money" have all come down to us from those ancient Romans (more than 2,500 years ago) -- all based on "moneta," those geese which warned the Romans.

* * * * *

Most of the information in this article comes from a booklet, "Strange Moneys Of The World," by Ted G. Wear.

TIME TO SIGN UP

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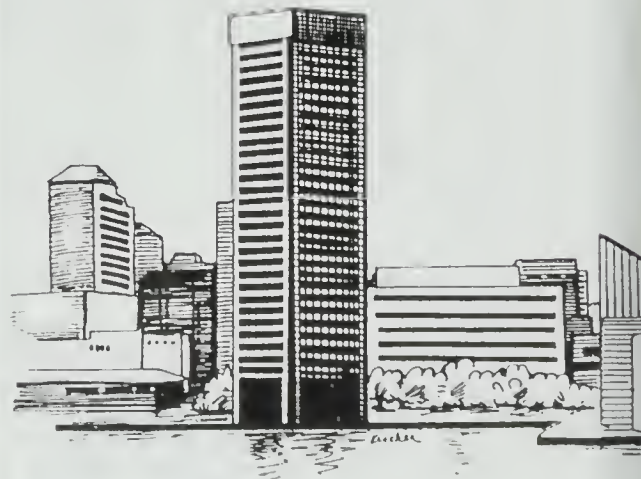
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Pauline Johnson

Canadian Indian Poetess

by Thomas A. Kostaluk
London, Ontario, Canada

"TEKAHIONWAKE"

Emily Pauline Johnson was born on March 10, 1861. She lived at Chiefswood, along the banks of the Grand River, on the Six Nations Reserve, near Brantford, Ontario, on her father's estate at Chiefswood. Her parents were George Henry Martin Johnson and Emily S. Howells. She was the youngest of four children: Beverly, Evelyn and Allen. Born a Princess of the Mohawk Tribe, she was given the Indian name "Tekahionwake" by her people - a name meaning "two streams coming together," which symbolizes the Indian heritage of her father united with the non-Indian heritage of her mother.

PAULINE'S EDUCATION

Pauline received a limited education. Her talent for writing was instinctive and made up for the education she missed. She never attended secondary school or college. Her educational training was: a nursery governess, two years at home; three years at the Indian Day School on the Six Nations Reserve, approximately half a mile from her home; and two years in the Central School of Brantford, Ontario. Aside from this little education, Pauline Johnson before the age of twelve had read most of the Classics, and such books as Addison's "Spectator," also Foster's Essays, and O. Meredith. At the age of twelve, Pauline was writing fairly creditable poems, but was afraid to offer them for publication because she might regret their inevitable crudity. So it was not until after her school days were over that she did present them. Her inspiration for writing was a natural quality, greatly influenced and encouraged by her parents, a love of nature, and her Indian heritage.



FIRST RECITAL

In 1892, at the age of 21, Pauline gave her recital in Toronto. Pauline's big opportunity came in 1892. Frank Yeigh, an old friend from her Brantford school days, invited her to recite one of her poems at a literary evening at the Young Men's Liberal Club in Toronto. Pauline felt honoured to be invited. She knew that well-known authors would be there to recite their work, and Pauline was little known outside Brantford. For this special public appearance, she decided to recite her poem, "A Cry From An Indian Wife." This poem describes the feelings of an Indian woman when her husband goes off to war. After this first recital in Toronto, Frank Yeigh offered to become Pauline's manager.

"THE WHITE WAMPUM"

For the next few years, Pauline performed all over Ontario, the Maritime Provinces, and down into the eastern United States. Everywhere she went, the Mohawk Princess thrilled her audiences. Pauline loved the attention and the admiration. She gave 125 recitals in fifty different cities, towns, and villages. It was a difficult way of life, and Pauline enjoyed the rest and privacy of occasional visits home.

EMILY PAULINE JOHNSON



to see her mother and sister. Pauline's family did not share her excitement over her new "platform career." They agreed to these concerts because Pauline promised to quit as soon as she had earned enough money to publish a book of her poems.

ENGLAND

By the Spring of 1894, Pauline had saved enough money to take her collection of poetry to London, England, in search of a publisher. She boarded a ship in New York City and set sail on her first voyage to England. She spent most of 1894 in London, England. Pauline was warmly welcomed by London society. People were fascinated by her Mohawk culture and by her beauty and charm. She was entertained in many elegant homes, and was a popular dinner guest. More importantly, Pauline succeeded in convincing a publishing company to print a selection of her poems. Her book would be called "The White Wampum." She met John Lane of the "Bodley Head," who accepted and published her book of poems, "The White Wampum," in 1903. Pauline and McRae were much in demand as they toured England, but after six months Pauline was homesick for Canada. In November of 1907, they sailed back across the Atlantic.

HOME TO BRANTFORD

Pauline had worked hard for many years. She was very famous, but when she finally retired she had little money. Over the years, she had generously shared what money she had earned with needy friends and family. Her Vancouver friends soon realized that Pauline was poor. Hoping to help her, they arranged to have the stories based on Chief Joe's tales published in a book called "Legends of Vancouver." Fans of Pauline all over Canada and the U.S.A. quickly bought the book. This was Pauline's last trip to her beloved home town of Brantford.

HOME BY THE SEA IN VANCOUVER

By 1909, Pauline was worn out by the constant travelling and decided it was time to retire. She chose Vancouver as her home. After a two-year illness, she was informed by her physician that her illness would prove fatal. She was forced to retire from her career due to the fact that she had developed a terminal case of tuberculosis-cancer. She entitled a poem expressing her suffering, "And He Said, Fight On."

EPILOGUE

Emily Pauline Johnson died of cancer on March 7, 1913, just a few days before her fifty-second birthday. On the day of her funeral, flags hung at half-mast all over Vancouver and in Brantford, Ontario. Her body was cremated and the ashes were sprinkled on Siwash Rock in Vancouver, and upon the waters around it. An urn containing her ashes was placed in a plot in Stanley Park. Wreaths and expressions of sympathy poured in from people all across the country, and from parts of the U.S.A. and from England. A cairn was erected there in honour of her great contribution to Canadian literature.

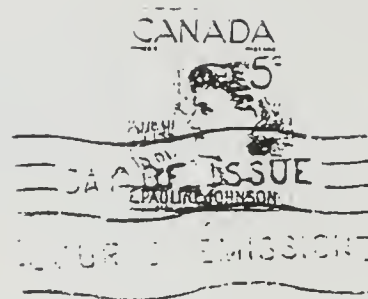
Some of Pauline's famous poems were: "The Song My Paddle Sings," "Cry From An Indian Wife," and "Happy Hunting Ground," to mention only a few. Two books that were published in her later years were: "Flint and Feather" and "Legends of Vancouver."

Pauline was a great credit to the Indian people, and her achievements are still recognized and remembered. A plaque in the Brantford Public Library, a memorial marker on the Mohawk chapel grounds, and the name of a secondary school, pay tribute locally to the renowned Indian poetess.

(A commemorative stamp and medallion are pictured on the following page.)

BIOGRAPHIES:

Pauline Johnson - Brenda Willoughby
Pauline - A Biography of Pauline Johnson
Brantford, Ontario Public Library
Brantford, Ontario Chamber of Commerce
Six Nations Tourism, Ohsweken P.O.
Brant County Museum, Brantford
Woodland Cultural Centre, Brantford



COMMEMORATIVE STAMP

In 1961, the Canada Post Office issued a 5-cent stamp to commemorate the 100th anniversary of the birthday of Emily Pauline Johnson, on March 10, 1961. There are also First-Day Covers. I don't know how many different kinds there are. I have four of them.

COMMEMORATIVE MEDALLION



It's difficult to see details, even in this enlarged illustration of the medallion. Wording around the perimeter says, "BRANTFORD NUMISMATIC SOCIETY: 30TH ANNIVERSARY 1990." To the right of the portrait, the wording is, PAULINE JOHNSON; 1861 - 1913."

The Brantford Numismatic Society, originally called the Brantford Coin Club, issued a 30th Anniversary Commemorative Medallion of the club. The medallion was designed by two Brantford Numismatic Society members as part of a design contest. One side was designed by Thomas A. Kostaluk, of London, a long-time member of the club -- depicting Pauline Johnson. The reverse features a stylized maple leaf, the new logo of the Brantford Numismatic Society. They were struck by Pressed Metal Products of Vancouver, B.C., Canada. A limited number of medallions were struck in five different metallic compositions, including a set of gold plate, silver plate, and antique bronze medallions, single copper and single sterling silver .999 medallions. The following were Minted: .999 silver - 26; silver-plate - 30; brass-plate - 30; bronze-plate - 55; gold-plate - 30; and 30 sets. Some were restruck.

* * * * *

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Ingersoll Coin Club, 823 Van Street, London, Ont. N5Z 1M8

* * * * *

ABOUT THE AUTHOR: Mr. Thomas A. Kostaluk, a resident of London, Ontario is a member of the Canadian Numismatic Association, the Brantford Numismatic Society, Ingersoll Coin Club, Life Member of the Ontario Numismatic Association, and several organizations in the United States, including Central States, New England, Middle Atlantic, Michigan State, and the Pennsylvania Association of Numismatists. He was elected Area #1 Director of O.N.A. for his fifth term (1989-93), and was Chairman of the Convention Booklet for the 1986 and 1989 O.N.A. Conventions.

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1930-S.

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1942-S, 1943-P, 1943-D, 1943-S, 1944-P,
1944-D, 1944-S, 1945-D.

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quantity discounts.

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MERCURY DIMES

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Some partial bands.

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5 coins for \$85.00

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1946-P, 1946-D, 1946-S, 1947-P, 1947-D.

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1886-P, 1887-P, 1888-P, 1889-P, 1896-P,
1897-P, 1898-O, 1899-O, 1900-P, 1900-O,
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1899-O, 1900-P, 1900-O, 1902-O, 1904-O.

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